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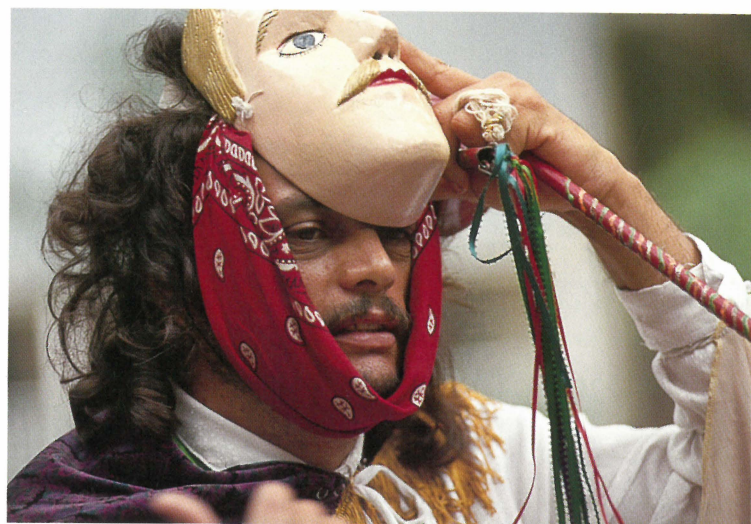
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Elizabeth Hall at Stetson University in DeLand is one of the many historic buildings to visit in this charming community.



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Spanish gold from eighteenth century shipwrecks is among the treasures to be seen at the Museum of Florida History in Tallahassee.



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The Florida Folk Festival during Memorial Day weekend features tradition bearers reflecting Florida's diverse folk culture, as well as food, music and fun.

ON THE COVER: The R. A. Gray Building in Tallahassee houses the Museum of Florida History. Photo by Ray Stanyard.

BACK COVER: Fort Pickens. Photo by Eric Dusenbery

Miami: The First One Hundred Years

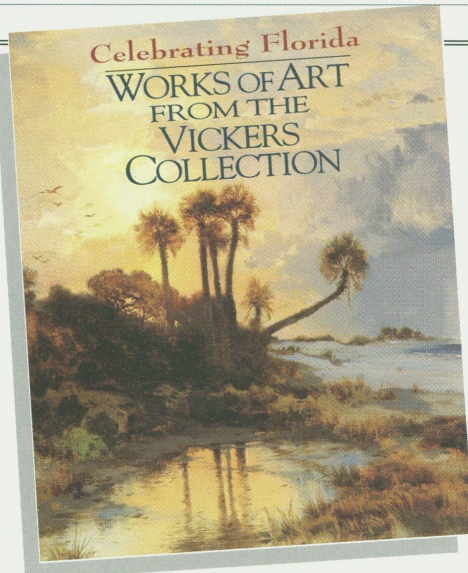
April 19 - September 29, 1996

Travel through an exciting century of development to see how Miami grew from a trading post in 1896 to the metropolis it is today.

Celebrating Miami's Centennial 1896 - 1996

Historical Museum of Southern Florida 101 West Flagler Street, Downtown Miami (305) 375-1492

Produced by the Historical Museum of Southern Florida with funding from the Metropolitan Dade County Cultural Affairs Council and the Metropolitan Dade County Board of County Commissioners, the State of Florida, Department of State, Division of Cultural Affairs, and Division of Historical Resources, the Florida Arts Council and the Members of the Historical Association of Southern Florida.



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of the exhibition celebrating
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Celebrating Florida

WORKS OF ART FROM THE VICKERS COLLECTION

This publication illustrates in full color, the 66 paintings and works on paper from this exhibition. These works were created by some of the world's most significant artists who came to Florida from 1823 to 1950 to capture the "Sunshine State." Of particular interest to students of Florida history are two essays by noted historians Wendell Garrett and Erik Robinson, who discuss the "creation of Florida" and its birth as a state in 1845. Essays on each artist present an aesthetic, historical, social, and cultural overview - designed to better understand the significance of the works of art presented in this first-ever collection of Florida based art.

EXHIBITION LOCATIONS

October 21 - December 29, 1995
THE MUSEUM OF ARTS AND SCIENCES • 1040 Museum Blvd., Daytona Beach, FL
January 15 - May 20, 1996
THE MUSEUM OF FLORIDA HISTORY • 500 S. Bronough St., Tallahassee, FL
June 14 - September 1, 1996
CUMMER MUSEUM OF ART AND GARDENS • 829 Riverside Ave., Jacksonville, FL
October 11, 1996 - January 26, 1997
HISTORICAL MUSEUM OF SOUTHERN FLORIDA • 101 W. Flagler St., Miami, FL

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For more information about programs of the Division of Historical Resources, visit our Website at <http://www.dos.state.fl.us/>.

FROM THE SECRETARY

PRESERVING FLORIDA'S FOLK TRADITIONS

We hope to see you in White Springs at the 44th annual Florida Folk Festival coming up May 24-26. As you'll read in the article in this issue, the festival provides a grand opportunity to sample our state's folk culture, including storytelling, music, food, crafts and other traditions. This year's festival promises to be the best yet, as we enhance and expand our focus on Florida's folklife through events, education and collections.

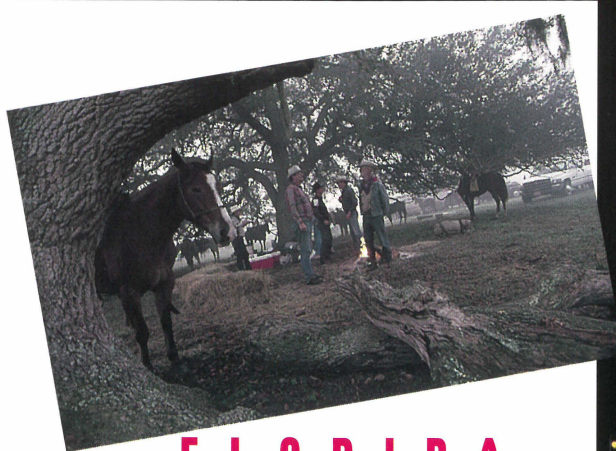
Our cover story features the Museum of Florida History in Tallahassee, which houses many collections of items and artifacts that tell the story of Florida's heritage. "Florida's Vernacular Architecture" gives you a look at building types that are indigenous to Florida and tells you where you can see them. In "DeLand: Athens of the South," you'll read how this central Florida community has successfully combined its downtown rebirth with historical presence. And don't miss the fascinating saga of the *Maple Leaf*, which lies in the bottom of the St. Johns River but has given us an incomparable glimpse of lifestyles during the Civil War.

As *Florida Heritage* begins its fourth year of publication, we are proud to announce two exciting changes. Beginning this year, we are increasing our frequency from three times a year to four, allowing us to give you more of Florida's exciting historic places and heritage events more often. At the same time, we are now offering *Florida Heritage* on a subscription basis, so that more of you can become aware of and involved in our efforts to protect and preserve Florida's heritage.

Sandra Mortham

Sandra B. Mortham
Secretary of State





FLORIDA CATTLE DRIVE '95

It was like a scene from a Western movie, except that it was in Florida. The early morning fog lifted and one thousand head of cracker cattle herded by Florida cowhunters thundered across Highway 192 into

Kissimmee's Silver Spurs Arena, followed by hundreds of cowboys, cowgirls and cowchildren on horseback, buggies, covered wagons and conveyances of every description.

In December, the Florida cattle industry celebrated the state's 150th birthday by re-enacting the historic cattle drives of pioneer Florida. Each year, trailriders on horseback follow the route taken by the early cattlemen when they drove their cows to market in south central Florida. But to celebrate the Sesquicentennial, they also rounded up cattle from various ranches and drove them across some of the state's largest and most productive ranches.

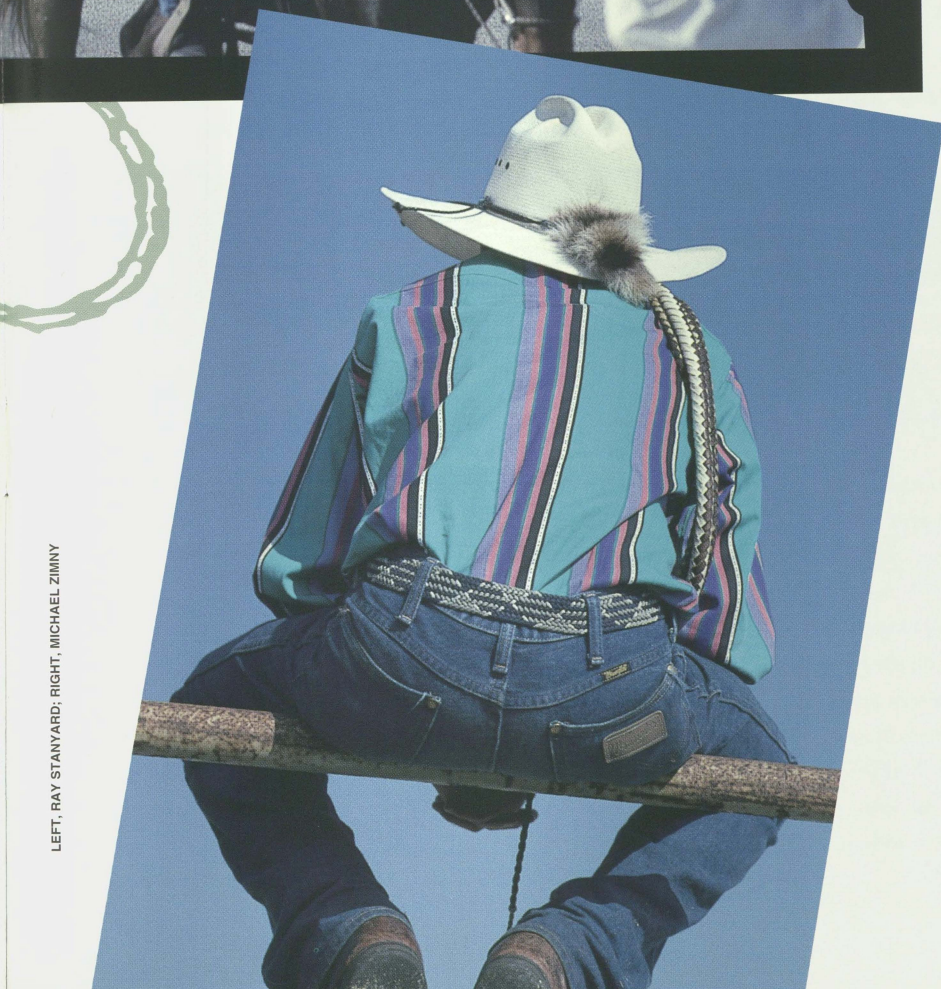
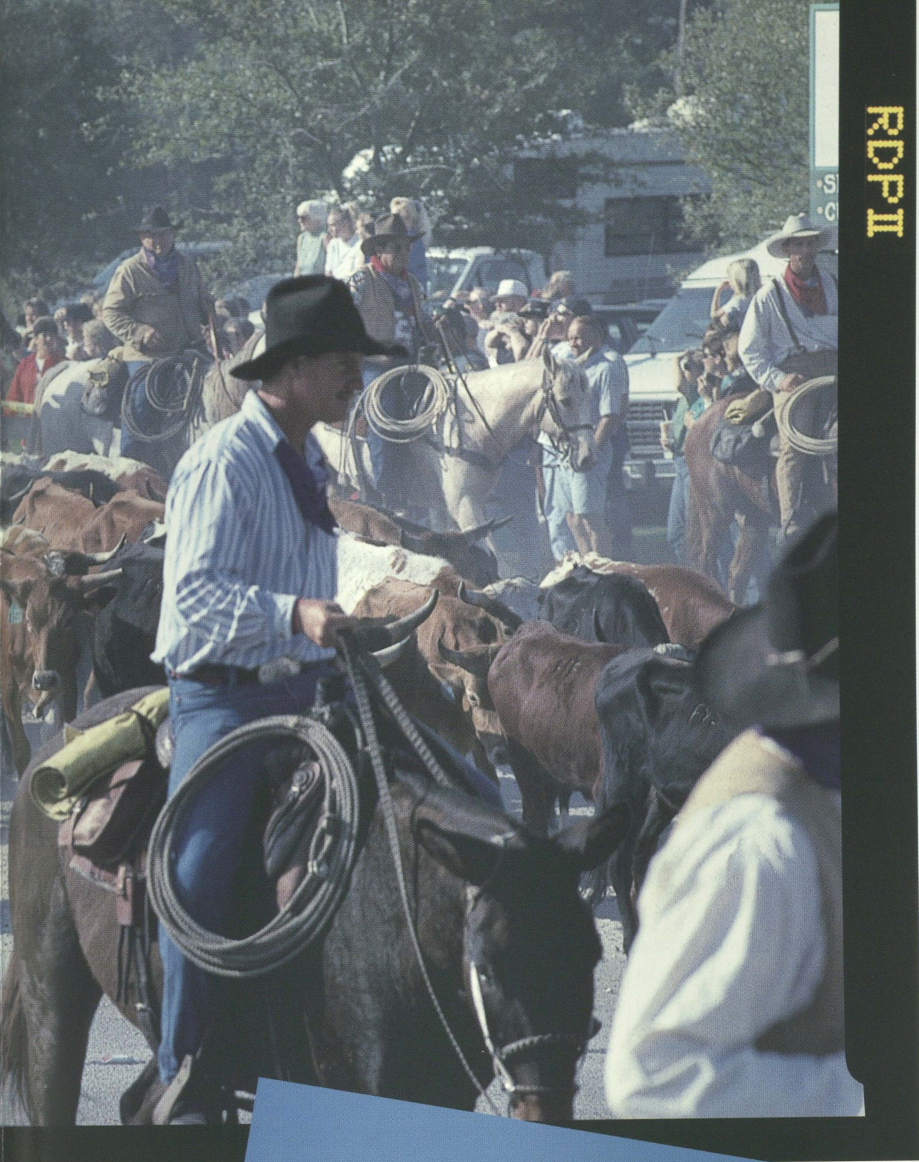
Florida Cattle Drive '95 began in Yeehaw Junction on December 4 when cows, wagons and outriders began their 65-mile trek across cattle country. Each evening's camp had a different theme, beginning with a Timucuan camp and ending with an 1880 camp the last night.

On December 9, the cattle were driven into the arena, where they were then "cut out" by wranglers into their own herds. For the next two days, riders and visitors enjoyed arts, crafts, re-enactments, horse and cattle sales, storytellers, cowboy poets and a concert by the Bellamy Brothers.—R.E.



RDPT 10 2





LEFT, RAY STANYARD; RIGHT, MICHAEL ZIMMY

Orlando

ORLANDO TO HOST FLORIDA TRUST MEETING

On May 16-18, the Florida Trust will hold its 1996 Annual Conference in Orlando. In a city often associated with theme parks, this year's conference will showcase the historic side of the city and several of its surrounding communities.

The theme of the conference is adaptive reuse, and a variety of professional development workshops and mobile tours will highlight this important historic preservation tool. Successfully rehabilitated buildings including a former Firestone tire service center, a vacated school and an abandoned power plant will show how old buildings can get a new lease on life. Other professional development workshops will examine tourism architecture in Florida, creative housing solutions within the preservation context and how to operate a successful nonprofit organization.

Special events include an opening reception at a unique historic bed and breakfast complex, a Friday night art party at Maitland Art Center, a tour of the Morse Museum of American Art and the Florida Trust's Preservation Awards ceremony. Walking, bus, boat and bicycle tours will take conference attendees through downtown Orlando and its historic neighborhoods and to Sanford, Winter Park, Winter Garden and the fantasy architecture of Walt Disney World. The conference will close with a gala reception at the Orlando's largest adaptive reuse project, The Dr. Phillips Center for the Performing Arts.

For more conference and registration information, call the Florida Trust for Historic Preservation at (904) 224-8128.—M.Z.

The unique setting of the Maitland Art Center will be the scene of an art party at the Florida Trust annual meeting.



MIAMI

CELEBRATES ITS CENTENNIAL

As part of Miami's Centennial celebration, two major events will focus on the city's one hundred year history. First is the scheduled July completion of the restoration of the Cape Florida Lighthouse. The 95-foot brick lighthouse has suffered from exposure to sun, wind and water since its construction in the early nineteenth century. Now, some 20,000 broken and brittle bricks will be replaced and a new iron and glass keeper's watch is being built. The lighthouse will sport a fresh coat of whitewash and the grounds will be spiffed up to prepare it for its relighting on July 27.

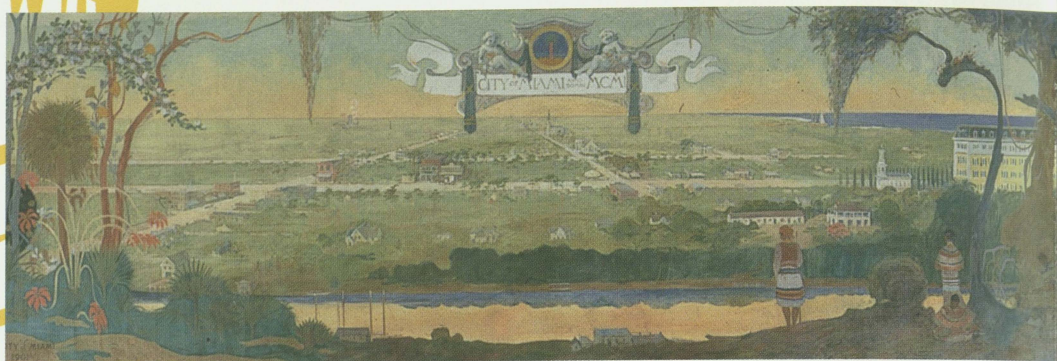
A second major event is the Historical Museum of Southern Florida's opening of the "Miami Centennial" exhibition on view

April 19 through September 29. The exhibit traces Miami's growth from an outlying trading post town to its world class status enjoyed today. Artifacts and photographs are the primary elements of this display that will be shown throughout 2,000 square feet of the museum's gallery space.

Key among them is a sixteen-

over the elevators in the Seybold Building. The artists who created the mural are unknown.

Other prominent artifacts on display include a 1939 Burdines charge card used by one of the store's first employees, a Peacock Inn (Coconut Grove) room key and a 1920s burgundy wool bathing suit. Numerous photographs



foot oil painting of a panoramic view of Miami's downtown in 1901. In it, Seminole Indians survey the Royal Palm Hotel, the Presbyterian church, Fort Dallas and a handful of stores that appear scattered across the canvas. The painting was found at a garage sale during the mid-1980s and donated to the museum in 1994. Originally it was commissioned by John Seybold and hung

add further dimension to the exhibit.

For more information about this exhibit, contact the Historical Museum of Southern Florida at (305) 375-1492. For information regarding the lighthouse restoration, call the Dade Heritage Trust at (305) 358-9572. To receive *The Miamian*, the official newsletter of the Miami Centennial, call (800) 656-1896.—PMP.

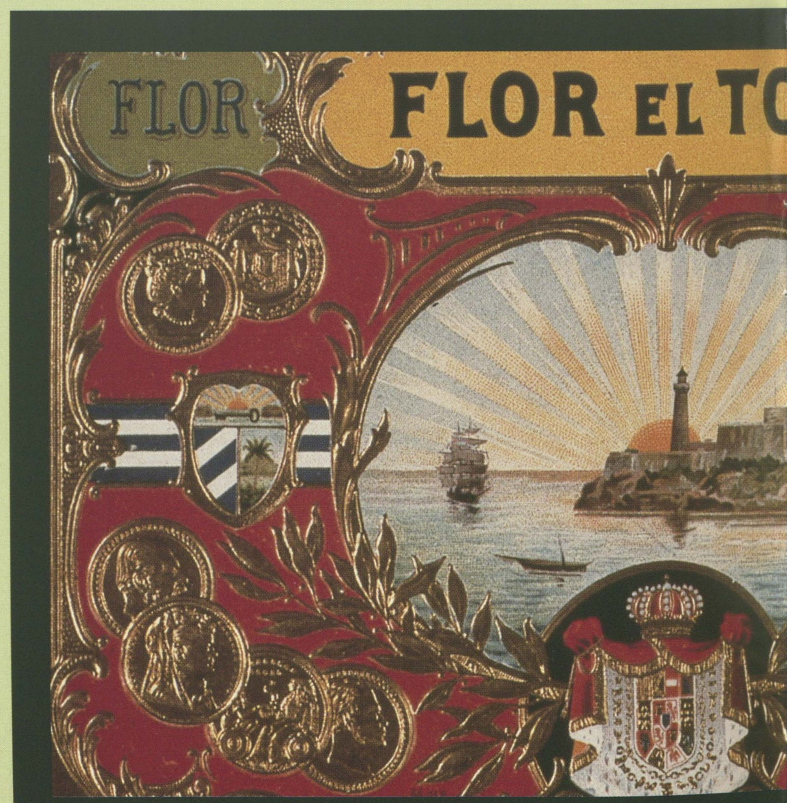
HISTORICAL MUSEUM OF SOUTHERN FLORIDA

TOBACCO ART

Exhibit at the Museum of Florida History

BEGINNING JUNE 29, THE MUSEUM OF FLORIDA HISTORY OPENS one of its most graphic and colorful exhibits. "Tobacco Art—Cigar and Cigarette Labels from Cuba and Florida" comes to the museum from the Historical Museum of Southern Florida in Miami and will show in Tallahassee through September 29 before traveling to other Florida venues.

This exhibit showcases the tobacco industry's legacy in Florida and Cuba during the nineteenth and twentieth centuries and displays beautiful printed images created by lithographic processes that are nearly unsurpassed in quality. The exhibit also examines marketing techniques, the manufacturing of the tobacco products, the history behind the industry and the important role the tobacco industry played in communities like Key West, Tampa and Miami. For more information, call (904) 488-1484.—PMP.





The Luster of Silver on Display in Daytona Beach

From April 27 through September 21, the Museum of Arts and Sciences in Daytona Beach will present a special exhibit of silver serving pieces selected from the museum's permanent collection. The 40 masterpieces on display highlight the craftsmanship of English, Irish, Continental and American silversmiths and the wonderful range of styles and forms of their work.

Long prized for its lustrous color, mallea-

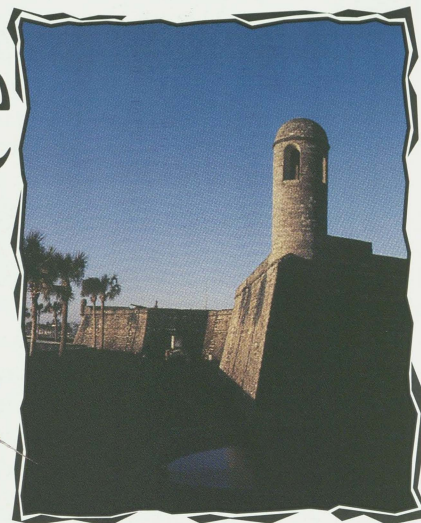
bility and as a conductor of heat, silver has been a favored metal for serving pieces for the last 250 years. But beyond these qualities, the exhibit's pieces are objects of beauty, prestige and presentation, representing the continued endurance of silver as a symbol of luxury and sophistication.

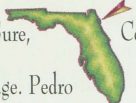

The exhibit's collection is also important as the repository of the craft of the silver-

smith. Through hours of work and refinement, the skilled smith could reach a high level of expertise and craftsmanship, and with it, recognition for his or her work. The exhibit includes exceptional works by great silversmiths such as Paul Storr, Elizabeth Fennel, John James and Theodore Starr.

For more information, call (904) 255-0285.—M.Z.

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WHITE SPRINGS

RAY STANYARD

Participants experience locally produced folk crafts.

ELDERHOSTEL PRESENTS SUWANNEE VALLEY FOLKLIFE

Seniors can learn all about the folk traditions of the Suwannee Valley at Elderhostel programs held each winter at Stephen Foster State Folk Culture Center in White Springs. Recent participants from around the United States received an overview of the life and works of Stephen Foster, learned about the Suwannee River and its importance to North Florida and studied the unique folkways of the rural Suwannee River Valley area from local folklorists and craftspersons.

The program at White Springs is a cooperative effort between Elderhostel, the Florida Park Service and the Florida Department of State. The Department of State's Division of Historical Resources provides technical assistance and speakers who are experts in the folk traditions of Florida.

At a recent program, seniors mingled with locals during a soul food supper at an African American church; enjoyed a catfish dinner on the banks of the Suwannee River; heard stories and songs from folk artists Peggy and Jay Smith of Jacksonville; watched demonstrations by weavers, potters and woodworkers; and learned about music, food and folkways from Teresa Hollingsworth, a folklife specialist from the Division of Historical Resources.

Hollingsworth showed the group examples of locally produced crafts and discussed the evolutionary process of folk traditions and how they change as technology changes. "Why weave your own fabric when you can buy it at Walmart?" she said. "But the meaning is in how the tradition is passed on."

Elderhostel is a national non-profit organization that conducts similar programs for people over the age of 60 all over the world. Many participants travel to sessions repeatedly. White Springs was the eighteenth Elderhostel program for Bill Andree of Mukielto, Washington. "We feel that these programs keep us healthy and active," he said. "And winter is a wonderful time to come to Florida."

Elaine Rigsby of Largo, Florida was on her eighth Elderhostel adventure. She said the program gives her an opportunity to see other parts of Florida and the country that she isn't familiar with.

For more information about the Department of State's folklife programs, call (904) 487-2333. For more information about Elderhostel, write P. O. Box 1959, Wakefield, MA 01880-5959.—R.E.

West Palm Beach

THE NORTON MUSEUM OF ART EXHIBITS FOLK ART

COMING RIGHT OFF THE SUCCESS OF

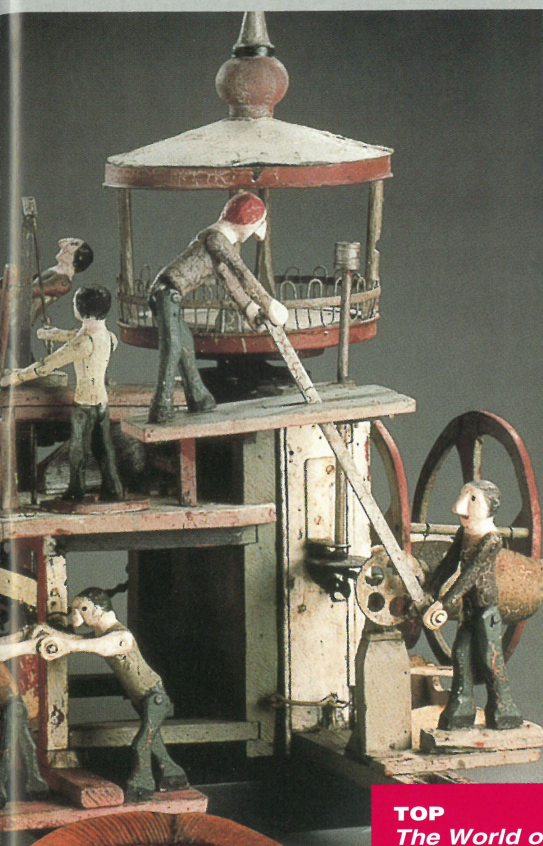
"Andrew Wyeth—The Helga Pictures," the Norton Museum of Art in West Palm Beach presents another important exhibition featuring one of the nation's finest collections of folk art.

"Common Ground/Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art" begins on May 25 and runs through September 15.

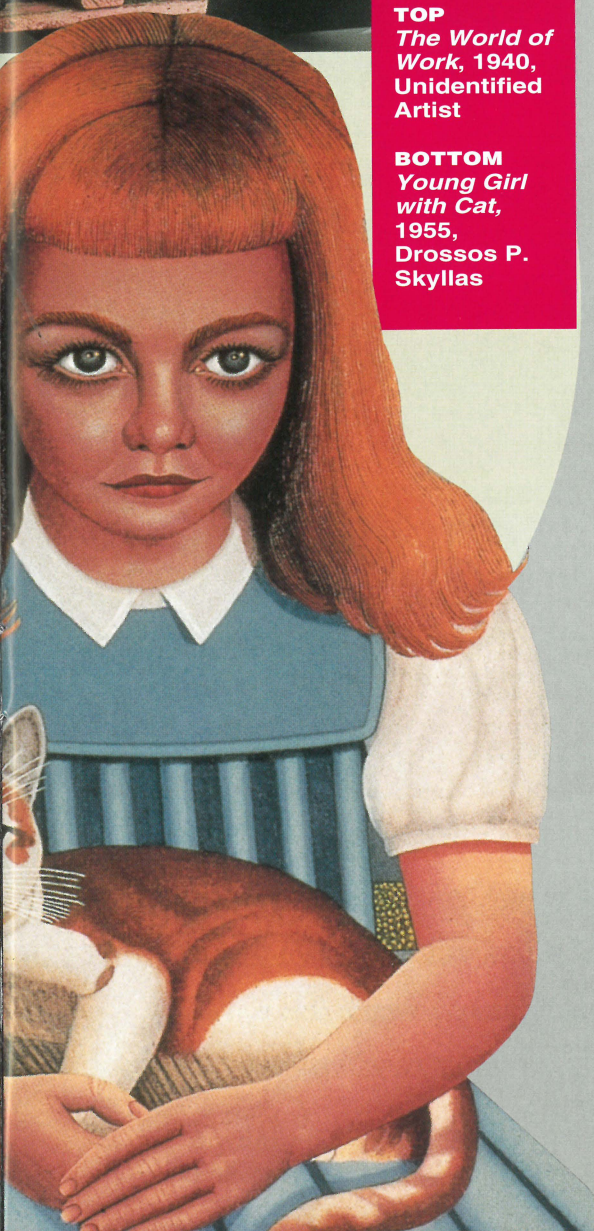
The exhibition includes paintings, sculpture, works on paper, ceramics, whirligigs, walking sticks, decoys and lodgehall paraphernalia.

Much of the collection is based on work by twentieth century artists, though earlier, more traditional folk artists, occupy an important niche.

Many of the objects on display hold closely to the definition of folk art as a tradition and shared communication within isolated cultures by untrained artists. "Miss Liberty," a sculpture by an unidentified artist from the turn-of-the-century is one such item. A 1940 whirligig titled "The World of Work" is beautifully animated with weathered and crazed paint beginning to show signs of age. "Young Girl With Cat," a painting by Drossos P. Skylas, possesses the look of work accomplished by a self-taught artist. For more information about this exhibition, call the Norton Museum of Art at (407) 832-5196.—PMP.



TOP
The World of Work, 1940,
Unidentified
Artist



BOTTOM
Young Girl with Cat,
1955,
Drossos P.
Skylas

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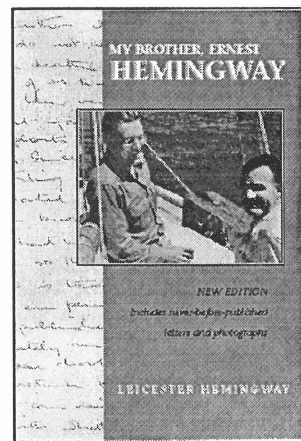
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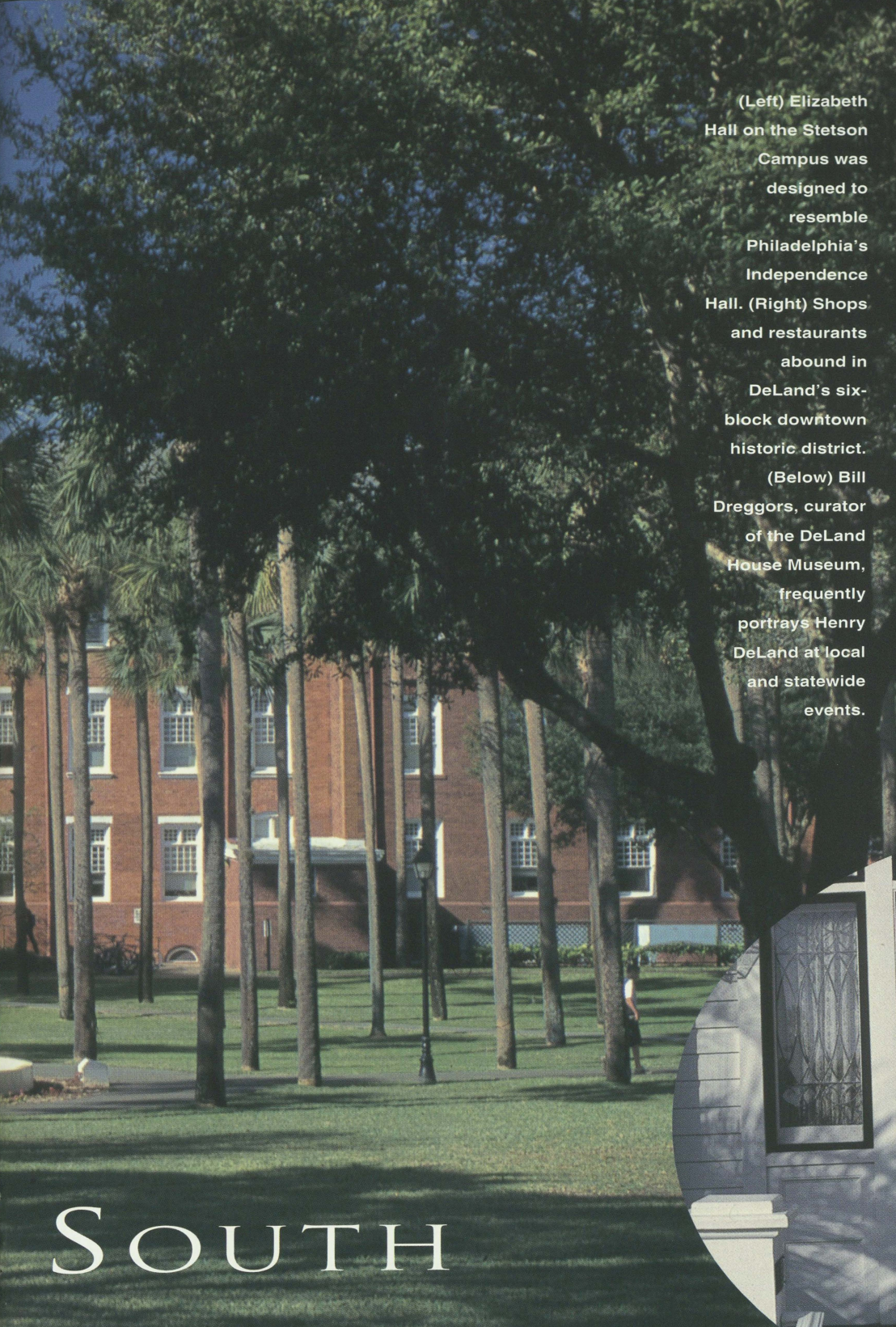
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DE LAND

ATHENS OF THE

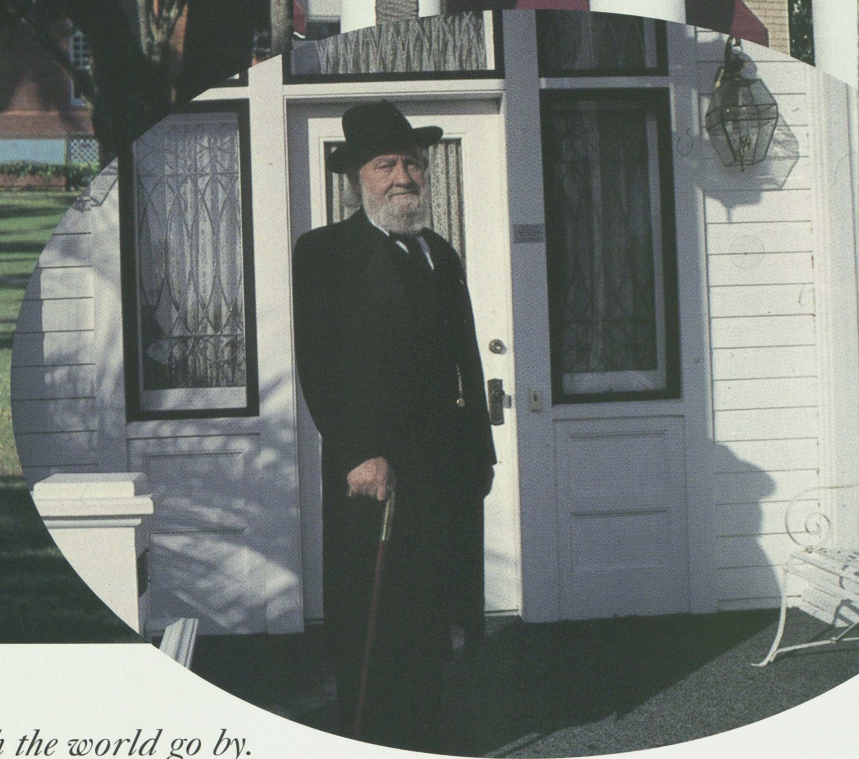
BY MICHAEL ZIMNY

Walk past the shops and restaurants of one of Florida's most successful Main Street cities or through the campus of Stetson University. Visit the DeLand House Museum and learn how a community named for a chemical manufacturer from New York grew up. Boat, fish or swim in one of four nearby state parks. Or just kick back on one



(Left) Elizabeth Hall on the Stetson Campus was designed to resemble Philadelphia's Independence Hall. (Right) Shops and restaurants abound in DeLand's six-block downtown historic district.

(Below) Bill Dreggors, curator of the DeLand House Museum, frequently portrays Henry DeLand at local and statewide events.



SOUTH

of the porches of its historic inns and watch the world go by.

However you see it, DeLand is a special place. Located between Orlando and Daytona Beach, DeLand holds fast to its enviable combination of history, people and quality of life. "DeLand doesn't need me to sell it," says its dynamic mayor David Riggsby. "It sells itself."

Henry A. DeLand would be proud. Born in 1834, DeLand had made a small fortune as a soda and baking powder manufacturer in Fairport, New York, before he came to Florida in 1876. Visiting Volusia County, he liked what he saw and spent much of his energy and resources developing the community which today bears his name.

To get to know Henry DeLand and the city he helped to build, visit the 1886 DeLand House Museum, lovingly restored in 1990 almost exclusively through private donations. If you have some time to linger, the museum's curator, Bill Dreggors, will be happy to tell you more about the house and community. A DeLand institution, Dreggors is a jovial gentleman with a Santa Claus-like beard who frequently dresses as Henry DeLand at local events. As the city's honorary historian, he'll tell you how DeLand's early residents received a fifty cent tax break for each oak tree they planted or how the community was the first in the state to be electrified.

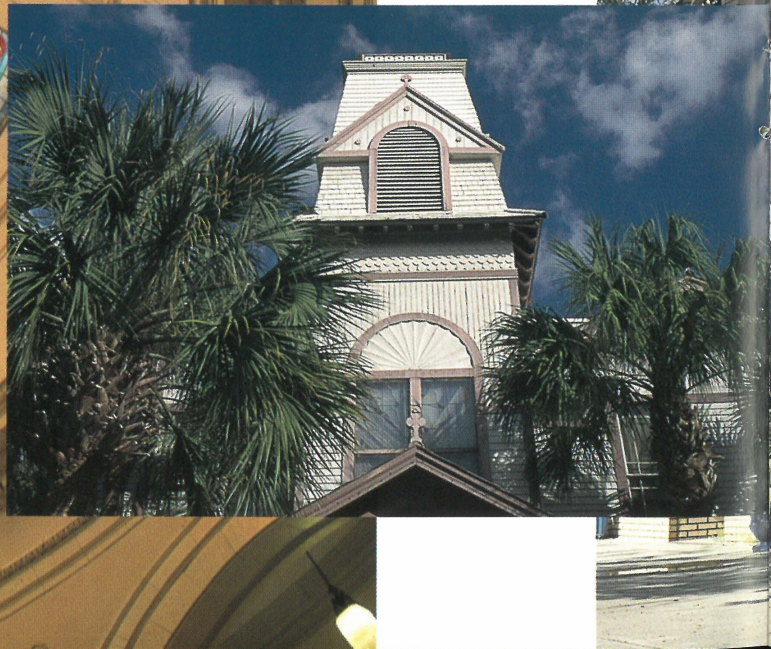
***H**istoric
resources and
great people give
DeLand that
special feeling of
a hometown that
people like to
visit.*

A short walk from the DeLand House is the historic campus of Stetson University. Henry DeLand promoted his town as the "Athens of the South" because of its cultural and educational offerings, and Stetson was an important part of his vision. Florida's oldest continuously operating university, Stetson was founded by Henry DeLand as the DeLand Academy in 1883. Philadelphia hat maker John B. Stetson came to the fledgling institution's rescue during its financially lean early years after major freezes dealt Henry DeLand's development a major economic blow. In 1889, the Academy's name was changed to Stetson University at DeLand's request.

Stetson's small, beautifully landscaped campus, a national historic district, can be easily visited in an hour or two, either on your own or through one of the university's guided tours. Its oldest building, DeLand Hall, was built by Henry DeLand in 1884 in the distinctive Second Empire style, an architectural style not commonly seen in Florida. The President's Office in

(Left) The Volusia County Courthouse surveys downtown with its distinctive dome. (Below) DeLand Hall at Stetson contains a fine collection of Florida landscape paintings by Fluhart.

MICHAEL ZIMNY



DeLand Hall contains a collection of Florida landscape paintings dating from the 1910s done by Stetson art professor Harry Davis Fluhart. The building's large brick neighbor to the south is Elizabeth Hall built by John Stetson in 1892. If something about the building looks familiar, you're right—at the Philadelphian's request, it was built to resemble Independence Hall. Other Stetson attractions include 116-foot Hulley Tower, constructed in 1937 to house the Eloise Chimes, and the Gillespie Museum of Minerals which contains a dazzling collection of exotic and rare minerals and petrified fossils.

If Stetson is DeLand's academic center, then downtown is the city's commercial heart. But twelve years ago, like many smaller Florida cities, downtown DeLand was hurting economically. Large buildings stood vacant, and businesses came and went almost on a monthly basis. Then, in 1984, a small group of volunteers established the Mainstreet DeLand Association and began to work with the new Florida Main Street program to resurrect their downtown.

The rest is history. Today, its economic vitality restored, downtown DeLand bustles with activity. More than sixty shops and seventeen restaurants vie for attention in its six-block historic district. Lunch is served at a sidewalk cafe along brick-paved Indiana Avenue, or brown-baggers can relax in the plaza of the striking new County Administrative Center. The city's landmark historic building, the domed 1928 Volusia County Courthouse, surveys the tree-shaded community from its downtown location. Inside, take a peek at the building's marble rotunda and its art glass dome. Downtown is also the location of the DeLand Fall Festival of the Arts. Held each November, this popular event drew some 45,000 people last year to view the work of nearly 200 artists.

(Right) The 1886 DeLand House Museum is the place to learn about the history of the area.
(Below) Sidewalk cafes provide a shady respite for visitors and downtown workers.



Outside of downtown, a variety of other DeLand attractions are worth visiting. The restored 1920 DeLand Memorial Hospital houses a medical museum with a collection of vintage medical and pharmaceutical equipment. The arts are well represented at Stetson University's Duncan Gallery of Art and at the new DeLand Cultural Arts Center which houses the DeLand Museum of Art.

Are these resources what makes DeLand special? Certainly they are an advantage, acknowledges Mainstreet DeLand's executive director Maureen France. But she insists DeLand's greatest asset is its people. "We have a lot of historic resources here, but great people as well," she says. "Together they give DeLand that special feeling of a hometown that people like to visit." ■

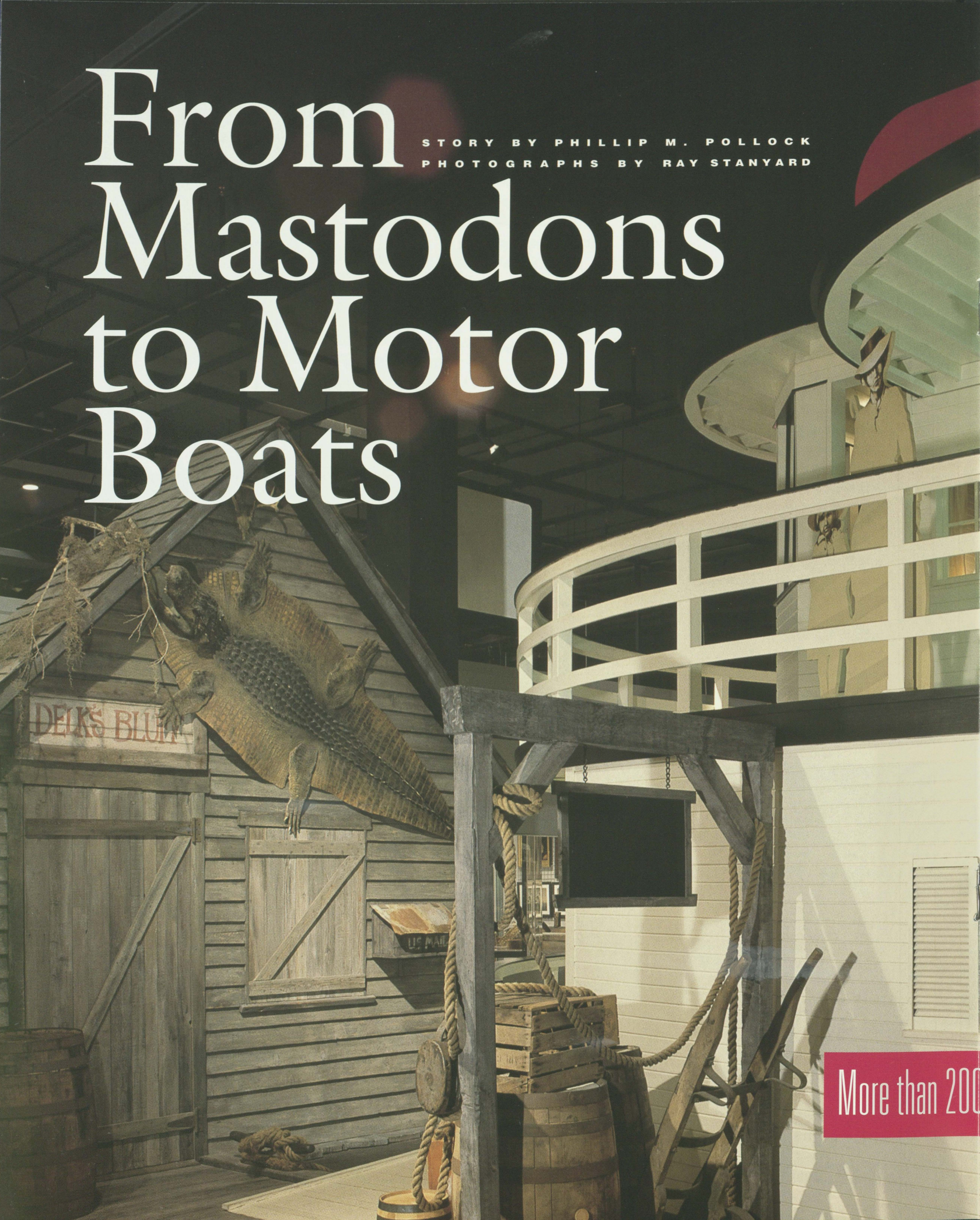


To Learn More

I-4 provides easy access to DeLand from Orlando or Daytona Beach; exit at state route 44 and follow the signs for the short ride into town. Stop first at the DeLand Area Chamber of Commerce on Woodland Boulevard and its large collection of information on area accommodations and attractions (904) 734-4331. Stetson University's Office of Public Relations (822-8920) can provide information on campus tours and special events; the Mainstreet DeLand Association is your source for information on downtown events (738-0649). To learn more about DeLand's history, call or visit the DeLand House (734-7029).

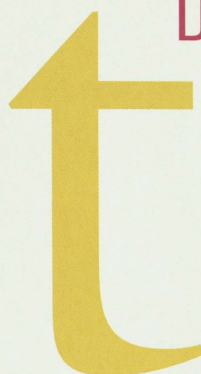
From Mastodons to Motor Boats

STORY BY PHILLIP M. POLLOCK
PHOTOGRAPHS BY RAY STANYARD



More than 200

The Museum of Florida History Brings Florida's Past to the Present



he giant skeleton of an extinct mastodon looms over visitors like the massive bars of a bank vault, the first awe-inspiring stop visitors make upon entering the Museum of Florida History in Tallahassee. Within the interwoven vertebrae, curved ribs and countless other bones is locked a historical narrative. Here in the museum, the mastodon's story and others relating to the most significant collection of historical objects in the state are told.

"My daughter would let me bring her here at least twice a week, just to see that mastodon," one woman remarked. She is one of more than 200,000 people who visit the museum each year. They come from everywhere to experience what it was like when Florida's first inhabitants arrived, a time when mastodons, saber-toothed cats and giant armadillos roamed the peninsula. Weeden Island Indian pottery, pieces of eight Spanish gold, Springfield rifle-muskets from the Civil War, crosscut saws, Indian River citrus fruit labels and rows of dated auto license tags lead

visitors through the museum's Main Gallery.

A series of artful exhibits follows a careful chronology, and are highlighted by concise interpretation. Some items are so unique to Florida, so interesting or so rare, that they almost need no interpretation. "Visitors relate to our historical objects with great spontaneity," says Chief Curator of Collections Jeana Brunson. "When they see household items that were purchased at an old general store, flags that were carried into battle by Florida soldiers or tools used by workers in Florida industries, they are often reminded of their own or their families' experiences."

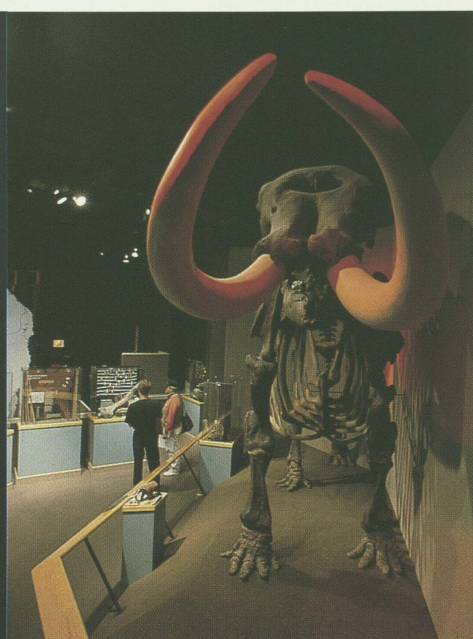
As Florida's past comes into better focus through archaeological excavations, it is more and more apparent that the earliest inhabitants of Florida were attracted to its climate. Summers were

somewhat cooler than they are now; however, winters were actually warmer because ice sheets in the north protected Florida from harsh Arctic winds. Some 2,500 square feet of gallery space is now under construction to describe the arrival and lifestyles of Florida's first people. Painted dioramas, interpretive exhibits and stone and shell artifacts will carry visitors from Paleo times through the Archaic

Indian life in Florida, followed by more advanced pottery cultures.

The "Colonial Florida exhibit," rich with gold coins, silver bars, jewelry, domestic

(Left) The "Waterways" exhibit contains a full-scale reproduction of the steamship Hiawatha. (Right) The mastodon skeleton is one of the most popular displays in the museum.



200,000 people visit the Museum of Florida History each year.

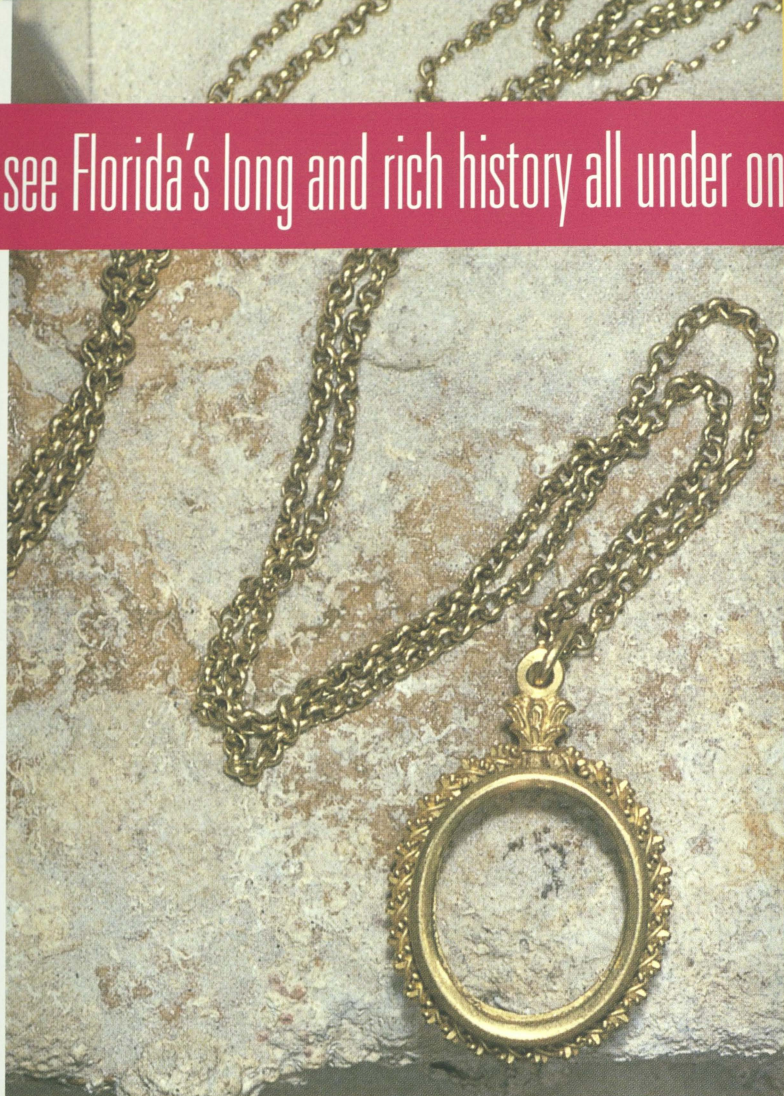
artifacts from shipboard life and navigational instruments, gleams under soft lighting in the museum's Main Gallery.

Most of the collection came from eighteenth century shipwrecks off the coast of Florida. An audio program linked to this display recounts one sailor's harrowing journey on board a foundering ship during a hurricane.

"Territorial Florida" is highlighted by a large highly detailed diorama of a Second Seminole War fort. Other Territorial Period objects include blue and white glass trade beads and ceramic trade pipes, as well as a military sword hilt with a hint of rotted wood still evident as part of the grip. A beautifully crafted mahogany writing desk, made in eighteenth-century Britain, is a significant piece in this area of the gallery.

"Florida in the Civil War" interprets the state's role in this conflict using rare Confederate flags, weapons, original correspondence and many other artifacts that reflect the daily lives of soldiers. The spartan life of Confederate soldiers is shown dramatically by the reconstruction of a makeshift camp used by men and boys under the command of General Robert E. Lee.

The best place to see Florida's long and rich history all under one roof.



Several other exhibits filled with unusual historical materials lead visitors into the new century. "Waterways" recaptures the excitement of a steamboat journey from Palatka to Silver Springs along the Oklawaha River during the early twentieth century. The *Hiawatha* is a full scale reproduction that details this romantic mode of travel, complete with a steam whistle, a cherry wood pilot's wheel and stateroom.

Beyond the steamboat and a bit further along in time is "Fruit of the Boom." This display, with equipment used originally by the Lotus Packing House in Merritt Island, describes the activities of the fruit packing industry during the 1920s. Rollers, washers, polishers and slatted barrel-like dryers, all park-bench green, show the incredible efforts required to prepare fruit for Florida and other distribution points.

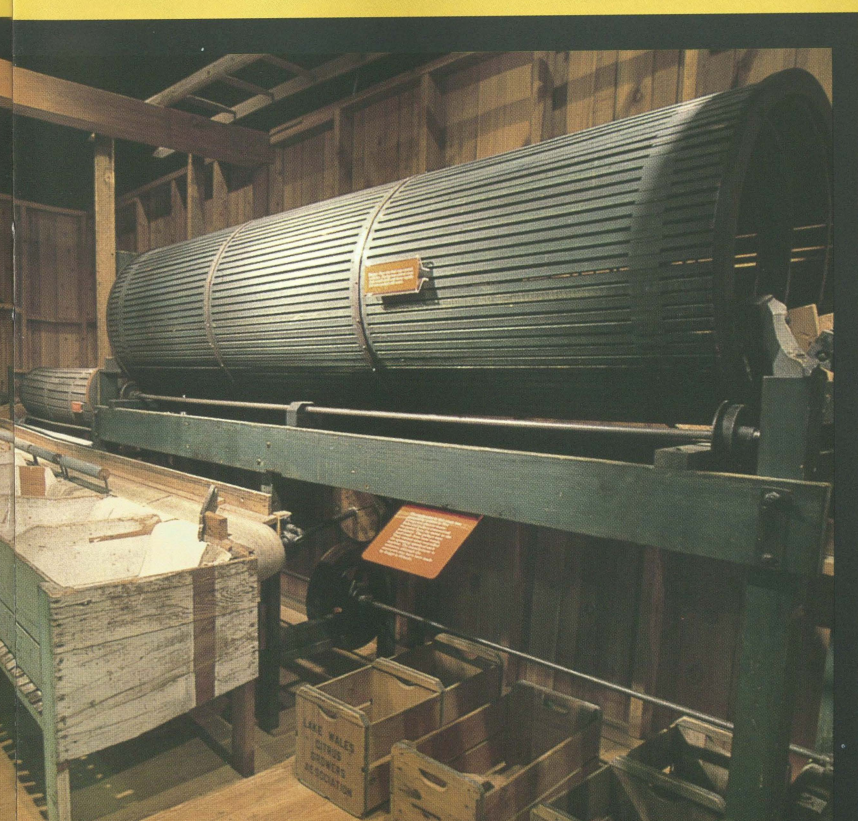
With 1,200 artifacts, the Collections Gallery displays the broad range of the museum's holdings, ranging from cigar labels to fishing reels and from military clothing to boat motors. Detailed public catalogs near each group of objects supply dates and other pertinent information about each item.

Just adjacent to the Collections Gallery is an area designed for special, non-permanent exhibitions. It has accommodated exhibits of metal toys, original art and photography, quilts and signatures of famous people.

The Museum of Florida History, with its extensive collections and interpretation, cuts a wide and long path through the state's historical corridor. Its various outreach programs, including the Florida History Fair and traveling exhibits, reach more than three million people a year. It is without doubt the best place to see Florida's long and rich history all under one roof. ■



(Upper left and right) The exhibit on Colonial Florida is rich with Spanish gold, silver, jewelry and other artifacts from shipwrecks. (Lower left) "Florida in the Civil War" interprets the state's role in that conflict with flags, weapons and a makeshift camp. (Lower right) Equipment from citrus packing houses shows the complex efforts required to provide Florida's fruit for others in colder climes.



MORE THAN JUST MASTODONS

The Museum of Florida History also includes three other locations in Tallahassee with exhibits that interpret the history of Florida. All are open to the public. Each one, except The Union Bank, has a gift shop. For more information, call (904) 488-1484.

The Old Capitol

The Old Capitol is one of Florida's most significant historical sites and is fully restored to its 1902 appearance. On the building's first floor, the Governor's Suite exhibit consists of Governor William S. Jennings' staff office, a cabinet meeting room and the governor's private office (which holds Jennings' original desk and chair). Also on the first floor is the recently restored Supreme Court chamber, complete with a video presentation that discusses important cases heard by the court in the early 1900s. On the second floor are historical exhibits, plus both the House and Senate chambers. In a semi-circle around the dais in both large rooms are finely crafted oak desks and caned swivel chairs where legislators planned Florida's future. The Old Capitol is located immediately to the east of the new Capitol at the intersection of Monroe Street and Apalachee Parkway.

The Union Bank

The Union Bank, constructed in 1841, is the state's oldest bank building. This tiny Greek Revival structure, with a muted blue-gray exterior and light-colored masonry trim, has served a variety of functions through the years. The Union Bank was a Freedmen's Bureau bank for newly emancipated slaves from 1869 to 1874 and later housed a shoe factory, the Reformed Episcopal Church and a dental laboratory. The Union Bank originally was located on South Adams Street, and, after receiving National Register status in 1970, was moved to its present site. The interior re-creates a banking room and the bank president's office. Various exhibit kiosks describe Territorial Florida and the history of the bank. The Union Bank is located across the street from The Old Capitol at the corner of Calhoun Street and Apalachee Parkway.

Mission San Luis

Mission San Luis is a former Apalachee Indian townsite and seventeenth-century Spanish mission. When *La Florida* was first explored by Spanish missionaries to initiate settlements beyond St. Augustine, the region surrounding Tallahassee, inhabited by Apalachee Indians, was chosen as a mission site beginning in about 1633. By 1656, Franciscan friars selected San Luis de Talimali (the present Mission San Luis site) as the mission system capital, second only to St. Augustine in importance. Here both Spanish missionaries and Apalachee people coexisted. In 1704, British soldiers and Creek Indians attacked, and in the wake of the attack, the inhabitants burned and then abandoned the site. Well after a late 1800s winery was established here, James Messer built a mansion on the site in 1932, which now serves as the visitor center at Mission San Luis. Today visitors may see archaeological excavations in progress, areas where recovered artifacts are analyzed, interpretive exhibits and walking trails. A living history program offers frequent re-enactments for the public. Mission San Luis is located on fifty acres at 2020 West Mission Road in Tallahassee.

The 44th anniversary of the Florida Folk Festival is being celebrated this year in White Springs during Memorial Day weekend, May 24–26.

The festival is the oldest-running state folk festival in the United States, and this year's activities should prove it worthy of that distinction.

With the beautiful Suwannee River as a backdrop, multiple stages at the 250-acre Stephen Foster State Folk Culture Center will accommodate more than 500 performers and craftspeople from throughout Florida and beyond.

The 1996 theme is storytelling, so tall tales, fantastic yarns, cultural myths and fables will be the fabric that binds the festival this year.

Foremost among the storytellers is minstrel/storyteller David Holt, a veteran of public television and radio, and a popular act at the National Storytelling Festival held in Jonesboro, Tennessee. Seminole Indian Betty Mae Jumper will again be a participant with old and new children's favorites. Jumper is the author of *Legends of the Seminoles*, a book illustrated by Florida artist Guy LaBree. Among other storytellers is Liliane Louis from Miami whose stories are rich with Haitian and Caribbean cultural ties.

Music is a key component for the festival, as always, with guitarist extraordinaire Doc Watson as the headliner this year. At age 73, Watson is part of a strong tradition of blind Southern guitarists who have overcome their handicaps to become great entertainers. In the 1950s, Watson began playing "old-time" and "hillbilly" music, so-called by the industry, and today he is one of a very few musicians who has retained this sound in the body of his work. "I cut my teeth on old-time music," Watson said. "You don't hear it like you did when I was a kid." The Florida Folk Festival also will present an array of multicultural musical artists, ranging from bluegrass to ballads, gospel, blues and salsa.

Crafts activities are among the most colorful features of the festival. Bobby Thomas Johns (Chief Bearheart) is a woodcarver who won the 1993 Folk Heritage Award. Johns will be at the festival this year to demonstrate and sell his carvings. He developed his art in a traditional Creek tribal manner taught to him by his grandfather and uncle.

Traditional patchwork clothes, bright blue and yellow palmetto husk dolls, gracefully coiled sweet grass baskets and multi-colored strings of beads are only a few of the other Native American crafts on display. No Florida Folk Festival would seem complete without this kaleidoscope of color.

Other popular activities include the Official State Fiddle Contest; an expansive array of ethnic and multi-cultural foods; and the Seminole Family Camp, where tribal activities, storytelling, basketry and food preparations may be enjoyed. Outstanding folk artists and folk cultural advocates will be awarded Florida Folk Heritage Awards and the public will be able to see and hear how apprentices have progressed under the tutelage of master folk artists as part of Florida's Folklife/Folk Arts Apprenticeship Program. For more information about the Florida Folk Festival, call (904) 488-1484. ■

the florida folk festival

keeps going,
and going,
and...

STORY BY PHILLIP M. POLLOCK
PHOTOGRAPHS BY RAY STANYARD



RDP11



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RUP 13

(Left) Nicaraguan
toro huaco dancers (Upper left) Traditional Florida
folk musicians (Upper right) Buford Reedy of
Umatilla carves wooden bowls of native and other
woods (Above) Haitian storyteller Liliiane Louis
(Right) Traditional Seminole leatherworker



WESTERN 76

Dog-Trots, Saddlebag

vernacular houses in florida

BY MICHAEL ZIMNY

simple in appearance.

rich in tradition.

TO MANY, THE WORDS "SOUTHERN ARCHITECTURE"

suggest images of columned plantation houses, domed courthouses, stuccoed walls and tiled roofs. Yet there is another tradition in architecture, one that is only now gaining recognition: the vernacular. Vernacular buildings, sometimes called "Folk" or "Cracker" architecture in Florida, are simple, straight-forward structures built to provide basic shelter usually in locations without established architectural styles.

Vernacular architecture is not high style building; it makes little or no attempt to emulate

S & Shotguns

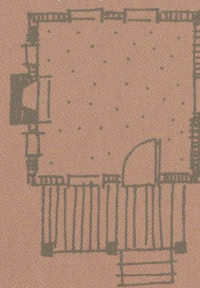
popular architectural fashions. Most of Florida's vernacular houses were constructed either by their occupants or self-taught builders using common construction techniques and whatever building materials were at hand. Unlike styled architecture, these buildings changed slowly over time, usually prompted by necessity—a growing family, for instance—rather than caused by the influence of outside tastes.

Gradually, distinct traditions in vernacular architecture developed which could be thought of as "styles" themselves. Architectural historians have identified several major types of vernacular houses, examples of which can be found throughout Florida. Because of their exterior simplicity, these buildings are usually categorized by their type of plan.

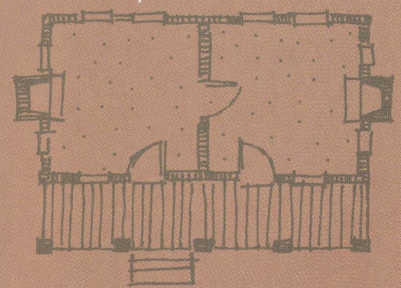
the single and double-pen

The classic "log cabin," the single-room or single pen-house was the first dwelling built by many Florida settlers. Construction followed a simple, utilitarian formula: logs packed with moist clay supported a gable-roofed building. The house also included a single fireplace at one end for warmth and cooking and one or more porches. Later, if needed, a single-pen house could be made a double-pen by the addition of another room. If the addition was made to the wall opposite the chimney, the house is classified as a double-pen; if it was made against the wall containing the chimney, the house became a saddlebag.

single-pen



double-pen



(Left) The interior of the Whiddon Cabin at the Forest Capital Museum in Perry
(Right) An excellent example of a single-pen Cracker home is the 1870s McNair-Black House at the Tallahassee Museum of History and Natural Science.

TALLAHASSEE MUSEUM OF HISTORY AND NATURAL SCIENCE



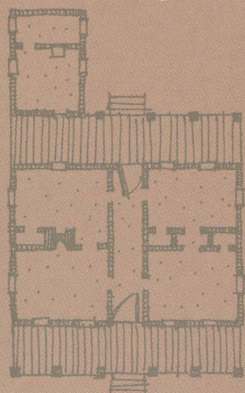


The 1864 Whiddon cabin, located at the Forest Capital Museum in Perry, is an excellent example of the dog-trot plan.

the gulf coast cottage

A very popular type of vernacular house in Florida was the Gulf Coast cottage. Sometimes called a raised Creole cottage, this house was divided into four equal-sized rooms flanking a wide central hallway. The building was set on piers and covered by a steeply pitched gable roof which sheltered both the house and its porches. The name Creole refers to the building's New Orleans origins, but similarities to it can also be seen in Caribbean architecture.

gulf coast cottage

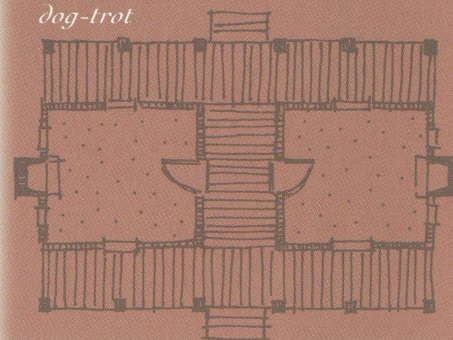


The Lavelle, Barkley and other houses in Pensacola's Seville Square Historic District are good examples of Gulf Coast cottages.

the dog-trot

A more sophisticated version of the double-pen house, the dog-trot is often considered the classic example of Florida Cracker architecture. In plan, the dog-trot took the additional room of the double-pen house and separated it from the original by an open breezeway. This new type of house had a much more expansive feeling than its predecessors, as its two rooms were now surrounded by an H-shaped arrangement of two porches joined by a walkway. The construction of the dog-trot house also became more advanced, as its later second room was frequently built of logs hewn square rather than left round.

dog-trot



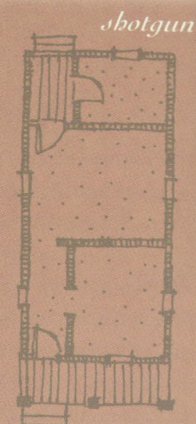


Shotgun houses can be found in towns and cities throughout Florida; the Ybor City State Museum in Tampa contains an 1890s example which has been restored to its original appearance.

The easiest way to see and learn more about Florida's vernacular architecture is to visit historic museum villages or parks. Here, early Cracker homesteads, farm buildings and other structures have been moved, restored and opened to the public. Fine examples of vernacular architecture can also be found along the highways and backroads of Florida. Many urban districts, such as Tampa's Ybor City and historic districts in Key West and Apalachicola are also good places to find concentrations of vernacular architecture. However, since nearly all buildings change over time, you'll have to look carefully to find "pure" examples of vernacular houses.

Although interest in vernacular architecture continues to grow, time and neglect threaten these fragile resources. Many rural vernacular houses have been abandoned and left to decay. Urban shotgun style houses are also threatened by abandonment caused by crime and neighborhood deterioration. Fortunately, a growing movement to preserve the classic simplicity of these buildings is gaining in popularity and success. ■

the shotgun house



An urban type of vernacular house was the shotgun. As its name suggests, the shotgun house follows a linear arrangement of its rooms and doors from the front porch to the back door, so that a round of shot fired through the front door could exit the back without hitting anything. There was no hall-way in this type of house; its rooms merely opened from one to the next along one side of the building. The design of the shotgun house has been traced to Africa, and then to the New World by way of the Caribbean.

To Learn More

For further reading about vernacular architecture, see the following titles:

Glassie, Henry. *Pattern in the Material Folk Culture of the Eastern United States*. Philadelphia: University of Pennsylvania Press, 1969.

Haase, Ronald W. *Classic Cracker: Florida's Wood-Frame Vernacular Architecture*. Sarasota: Pineapple Press, 1992.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984.

BY PHILLIP M. POLLOCK

THE MAPLE THE RIVER RUNS THROUGH IT

The sinking of the Union transport ship *Maple Leaf* was accomplished by an ordinary barrel. As a result, the complexity of life in the 1860s was preserved, and now revealed to future generations. Stories about the passengers and soldiers of the *Maple Leaf* are told through unusually well-preserved artifacts that the murky, silt-covered St. Johns River bottom has protected for 132 years. Both the Museum of Science and History of Jacksonville and the Florida Division of Historical Resources are homes for the artifacts now, and at each facility, the public is invited to view or research them.

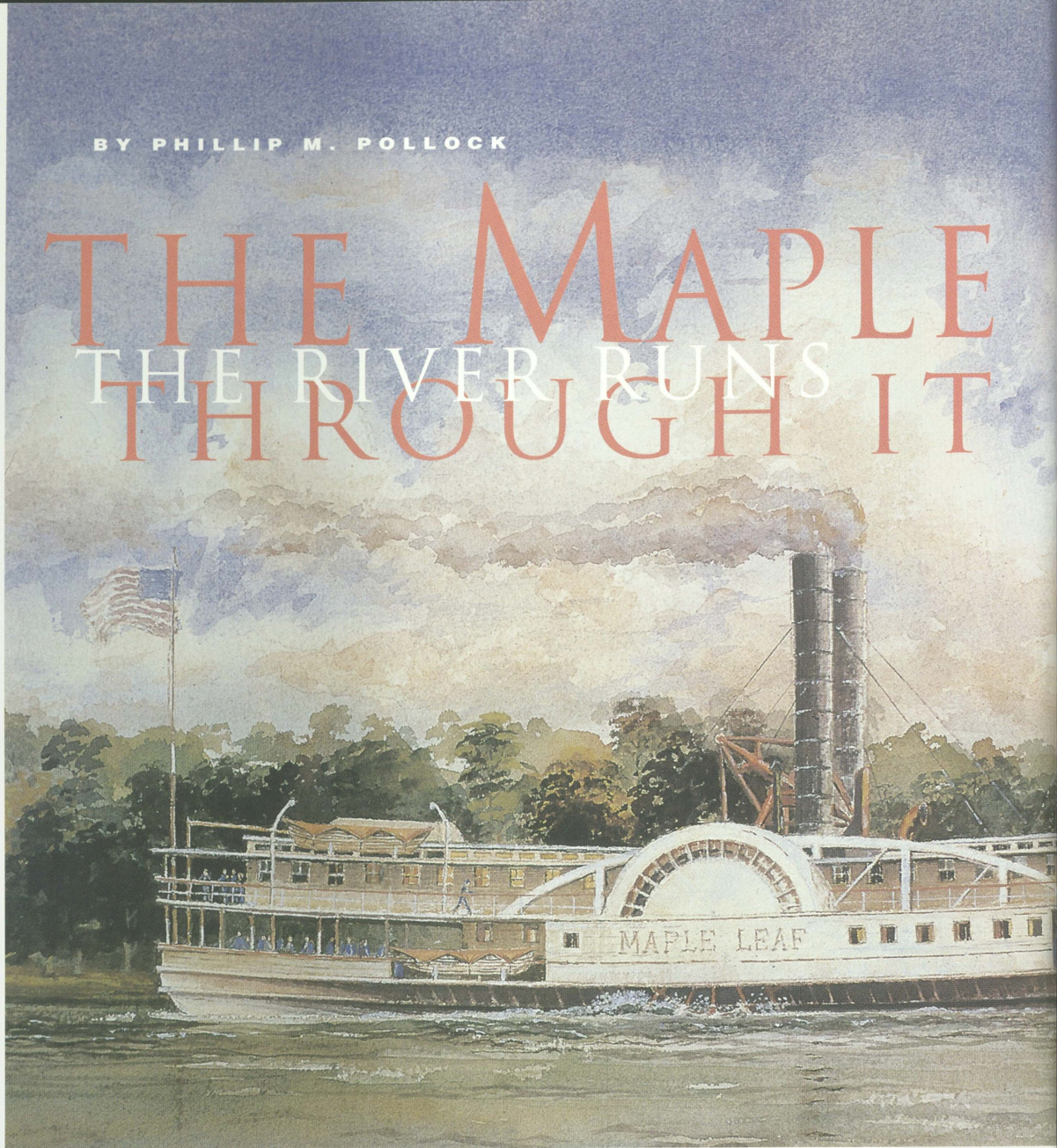
The barrel, which by some accounts may have been a beer keg, was modified into a Confederate "torpedo," twelve of which were strung across the St. Johns River the night the *Maple Leaf* made its final voyage. The barrel contained seventy pounds of black powder laced with mercury—a very unstable mixture. The *Maple Leaf*, a sidewheeler returning to Jacksonville from Palatka with valuable cargo, provided the impact, and it sunk immediately.

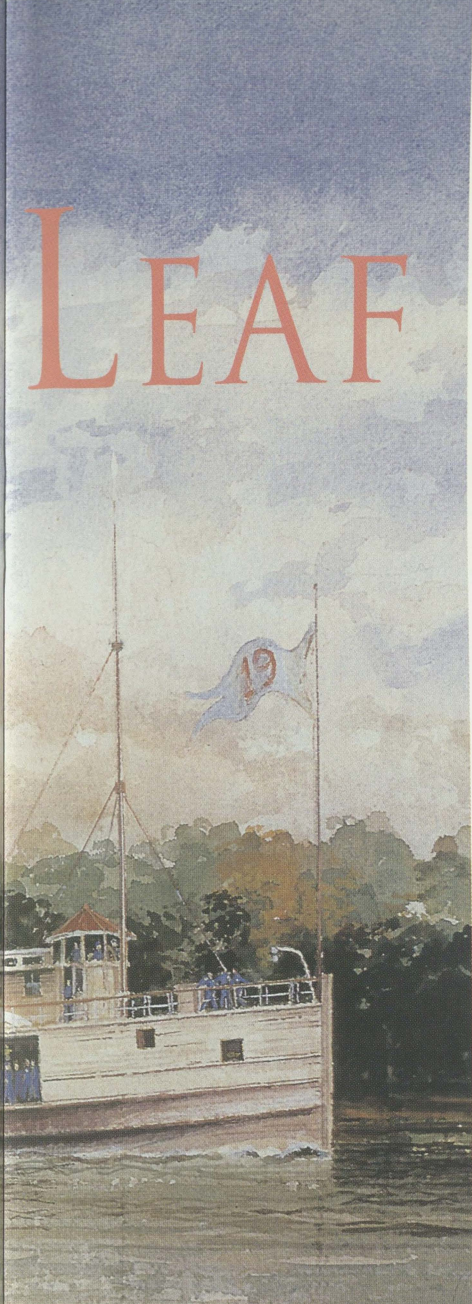
Though the sailing life of the

"... the most exciting shipwreck site in the United States..."

WILLIAM STILL

Maple Leaf ended in an explosion, the ship began its voyages more quietly. It was launched originally as a luxury steamer that transported passengers and freight on Lake Ontario from 1851 until 1862. Soon after the start of the Civil War, it was leased to the U. S. Army. By late 1863, the *Maple Leaf* left Charleston with the military and personal effects of three regiments and on March 30, 1864, arrived in Union-occupied Jacksonville. Corporal Pickett wrote his parents in New York that "Jacksonville is quite a pretty place, or was.... The rebels burned all the mills, which were owned by





Northern men, and in revenge, a Maine regiment set fire to the town and burned a number of buildings."

Orders to travel to Union-occupied Palatka, south of Jacksonville on the St. Johns, were given before the *Maple Leaf* was able to unload its extensive cargo. As the ship returned to Jacksonville, it struck the torpedo that ripped open its hull. The shock from the blast rocketed the ship pilot and wheelman into the wheelhouse roof, and within moments, the ship sunk to the bottom of the river, at a depth that left only a tip of its smoke stack above water.

The cloudy waters of the St. Johns River camouflaged and protected this wreck and its contents over the intervening years. Beneath more than eight feet of sediment, in an anaerobic environment where no oxygen exists, the *Maple Leaf* and her contents were safe from decomposition. Finally, in 1984, Jacksonville dentist Keith Holland and commercial diver Lee Manley located and identified the *Maple Leaf*. Led by Holland, St. Johns Archaeological Expeditions, Inc., built a team of volunteers, educators, students, government agencies, museums and busi-

ness people that fully realized the archaeological potential of this great discovery.

"At the present time, the *Maple Leaf* is the most exciting shipwreck site in the United States, even more exciting than the Monitor," said maritime historian William Still, then director of the Program in Maritime History and Nautical Archaeology at East Carolina University in Greenville, North Carolina. The significance of the *Maple Leaf* became even more pronounced when it was designated a National Historic Landmark in 1993. In the nomination, Edwin Bearss, Chief Historian for the National Park Service, wrote "the wreck of the *Maple Leaf* is unsurpassed as a source for Civil War material culture. It is the most important repository of Civil War artifacts ever found and will probably remain so."

The beautifully preserved artifacts cover daily needs as well as the necessary materiel required by soldiers. They include eating utensils, camping tools, medical supplies, officers' and enlisted men's equipment, weapons, perfumes, pens and hand-crafted checkers and gaming pieces, to list a few.

Since pipe smoking was a very popular pastime during the Civil

"... the most important repository of Civil War artifacts ever found..."

EDWIN BEARSS

War, it was not surprising to find examples of porcelain pipe bowls among the recovered items. The image of a beautiful woman was etched on the side of one. Other porcelain objects held up well in the silty, watery vault provided by the St. Johns.

Metallic objects were also quite well preserved. Several sword hilts of brass and silver still possess their original character with cut-away images of eagles with protective wings spread wide, while others display the letters "U. S." boldly. Pieces of weapons excavated were more common—less showy, but no less indicative of the missions of their owners. Brass clothing buttons, with embossed patriotic eagles, were numerous.

Photographic tintype frames, once embracing pictures of loved ones, were also recovered from the *Maple Leaf* disaster. Time and corrosive elements have erased all their likenesses, and now only the scarred and empty frames remain as a reminder of the fragile nature of life for those separated by war.

Many wooden items including spools once wrapped with cotton threads, simple frames, boxes and tool handles were excavated and found surprisingly well-preserved. A small bible box with a beveled lid was one of the more intimate findings. More numerous, and far more in keeping with the rugged camp life these men were accustomed to, were the cigar boxes that were primitively crafted of stout slabs of wood.

These conserved artifacts are only a small portion of what lies at the bottom of the St. Johns River, and at this time, there are no further excavation plans. Students from the East Carolina University Maritime History and Underwater Research program have worked for three consecutive summers at the *Maple Leaf* site. They have conducted the research, mapping, excavation, conservation and publication. Their involvement with St. Johns Archaeological Expeditions, Inc. and the State of Florida has been a model plan for cooperation among government agencies, university archaeologists and a private organization that discovered an important shipwreck.

The hull and structure of the *Maple Leaf*, along with more cargo like that already recovered, remain at the bottom of the St. Johns River. The ship is protected by federal and state law from unauthorized excavation. In the future it may be feasible to reopen the *Maple Leaf*; for now her secrets are once again covered by the protective mud and silt of the St. Johns. ■

To Learn More

The Museum of Science and History of Jacksonville is located at 1025 Museum Circle, which is right off I-95 at exit 107 if going north, or exit 108 if headed south. Call the museum at (904) 396-7062 for more information. To obtain information about the research holdings of the Division of Historical Resources, call the Bureau of Archaeological Research at (904) 487-2299.

Spring 1996

Through May 12

St. Petersburg

"Dali Under the Sun: The world premiere of the Florida collection." The museum's entire Dali collection is on display in one exhibition. Salvador Dali Museum. (813) 823-3767.

Through May 19

Fort Lauderdale

"Thomas Sanchez: Different Worlds." Exhibition includes twenty-five pieces by one of the best known and most successful Latin American landscape painters. Museum of Art. (305) 525-5500.

Through June 2

Lake Buena Vista

Epcot International Flower and Garden Festival. A celebration of horticulture featuring 30 million blossoms, topiary displays, demonstrations and "how-to" sessions. Walt Disney World. (407) 934-7500.

Through June 7

Miami

"The Great Ships: Ocean Liners and Cruise Ships." Rare and antique models, paintings and memorabilia depict the history of Miami's cruise passenger and cargo industry. Historical Museum of Southern Florida. (305) 375-1492.

"Victorian Garden Party." Cypress Gardens



Through June 9

St. Petersburg

"The Lure of Egypt: Land of the Pharaohs Revisited." Egyptian jewelry, decorative arts and paintings from the nineteenth and twentieth century by artists from Europe and America. Museum of Fine Arts. (813) 896-2667.

Through June 11

Key West

"The Navy Art of Thomas Hart Benton." Exhibit by WWII-period American artist that includes drawings, watercolors and paintings of

shipbuilding, scenes on board ships and war preparation images. Key West Art and Historical Society. (305) 296-3913.

Through July 1

Tampa

"Strolling in a Perfect Paradise." Based upon a plan developed by the Tampa Bay Hotel's first gardener, exhibit explores plants and furnishings of the museum's gardens. Henry B. Plant Museum. (813) 254-1891.

Through July 7

Delray Beach

"A Distinctive Elegance: Lacquer Boxes from the Elaine Ehrenkranz Collection." The Morikami Museum and Japanese Gardens. (407) 495-0233.

Through August 2

Fort Lauderdale

"Science of Sports." Hands-on exhibit about the science and technology behind all types of sports. Museum of Discovery and Science. (305) 467-6637.

Through September 29

Miami

Miami Centennial. Unusual artifacts and photographs trace 100 years of history, showing how Miami grew from a trading post in 1896 to a metropolis. Historical Museum of Southern Florida. (305) 375-1492.

Through September 21

Daytona Beach

Silver Masterpieces from the Permanent Collection. Examples of American and European silversmithing. Museum of Arts and Sciences. (904) 255-0285.

Through 1997

Gainesville

"African Art at the Harn Museum: Spirit Eyes, Human Hands." Traditional art of West Africa reflects African beliefs in the spirit world and the power of objects. Samuel P. Harn Museum of Art. (352) 392-9826.

May 4

Apalachicola

Annual Spring Tour of Historic Homes. Tour includes thirteen private homes, four historic churches and the John Gorrie State Museum. (904) 670-8744.

May 4

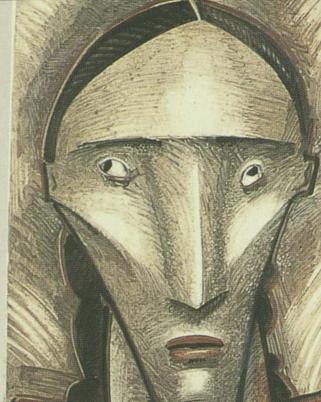
Fort Lauderdale

Family Folk Arts Festival. Weaving, quilting, pottery, storytelling and demonstrations by folk artists and musicians. Museum of Art. (305) 525-5500.

May 5

Fort Myers

10th Annual Israel Family Independence Day Festival. Day of Jewish tradition that includes eth-



"Robert Gordy—Our Time
In Eden."
Pensacola Museum of Art

nic foods from the Middle East and Eastern Europe. Lee County Alliance of the Arts. (941) 481-4449.

May 10—June 30

Pensacola

"Robert Gordy—Our Time In Eden." A collection of monoprints by Louisiana artist Robert Gordy. Pensacola Museum of Art. (904) 469-1532.

May 16—18

Orlando

Florida Trust for Historic Preservation Annual Meeting. (904) 224-8128.

May 19

Jupiter

"8th Annual Seafare Festival." Crafts, seafood specialties, entertainment, reenactments and light-house climbing tours. Florida History Center and Museum. (407) 747-6639.

May 22

Key West

"Cemetery Walk." Guided tour of one of the state's most historic city cemeteries that features historic, artistic and architectural commentary. Historic Florida Keys Foundation. (305) 292-6718.

May 24—26

White Springs

44th Annual Florida Folk Festival. Music, storytelling, craft sales and demonstrations, and foods highlight this event. Stephen Foster State Folk Culture Center. (904) 488-1484.

May 25—26

Lakeland

Kuumba Dancers and Drummers. Exotic rhythms and joyous movement give life to traditional African culture. Polk Museum of Art. (904) 353-2270.

May 25—September 15

West Palm Beach

"Common Ground/Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art." Exhibit of one of the nation's finest collections of American folk art that includes an eighteenth century weathervane, paintings, whirligigs,

decoys and lodgehall paraphernalia. Norton Museum of Art. (407) 832-5196.

June 8-9

Miami

Miami/Bahamas Goombay Festival. Celebration of Bahamian settlement in South Florida that includes a street festival, music and Caribbean cuisine. (305) 372-9966.

June 5-15

Pensacola

Fiesta of Five Flags. Heritage festival that includes the Spanish Fiesta, the Surrender of the City, treasure hunt, concerts and foods. (904) 433-6512.

June 14—August 25

Miami

"Latin American Women Artists 1915-1995." Over 100 works in painting, sculpture, photography and other media by women artists representing eleven countries. Center for the Fine Arts. (305) 375-3000.

June 15 through September 2

Cypress Gardens

"Victorian Garden Party." Largest artistic topiary festival in the world that includes a topiary steamship complete with smokestack and paddle wheel, Victorian ladies and gentlemen and a six-man bandstand ensemble. (800) 282-2123.

June 22

Daytona Beach

Sunrise Park Jam. Country, bluegrass, gospel and folk music at Sunrise Park on the Halifax River. (904) 677-8175.

June 29—September 29

Tallahassee

"The Art of Cigar Labels." Exquisite lithographic printing highlights labels that helped market a product and make an industry flourish. The Museum of Florida History. (904) 488-1484.

July 12-21

Key West

Hemingway Days. Festival that celebrates the life and work of Ernest Hemingway; includes fishing tournament and writing events. (305) 294-4440.

July 27-28

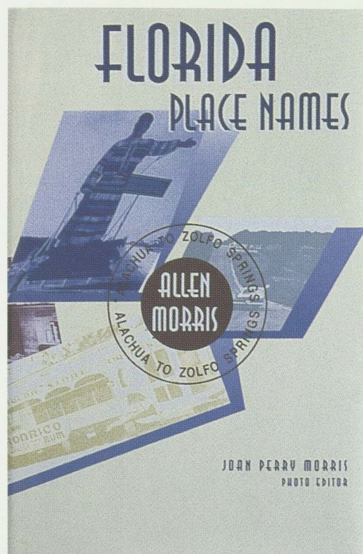
Everglades

Annual Everglades Music and Crafts Festival. American Indian heritage events, music, foods and alligator wrestling. Miccosukee Indian Village. (305) 223-8380.

Call the number listed to verify dates. There may be an admission charge for some events. Calendar listings should be mailed four months in advance to Florida Heritage Magazine, 500 S. Bronough St., Tallahassee, FL 32399-0250, or faxed to (904) 922-0496.

FLORIDA PLACE NAMES

By Allen Morris, Clerk Emeritus, House of Representatives; Joan Perry Morris, photo editor; *Sarasota: Pineapple Press, 1995, 320 pp., \$21.95, hardback.*



Dr. Morris has treated us to another absorbing book from his knowledge of Floridiana, a work that is at the same time whimsical, serious and entertaining. Shakespeare admonished us: "What's in a name? That which we call a rose by any other name would smell as sweet." Not so, at least in *Florida Place Names*.

There's Lick Skillet, Two Egg, Cockroach Bay, Booze Lake, Half Moon and Hog Town, just to mention a few from the hundreds of Florida spots bearing colorful titles. The collection is rich with names of those who have helped define Florida from before the time of the Spanish explorers.

Know however that determining identity is a tricky venture. One historian, swept away by romanticism, decided that Ichepackesassa was Indian for "Where the moon put the colors of the rainbow into the earth and the sun draws them out in the flowers." Dr. Morris found that the word was Creek for "tobacco field."

With acknowledgement to other research including a depression era project by the Works Progress Administration, Dr. Morris has compiled a valuable research book for historians, writers and browsers alike.

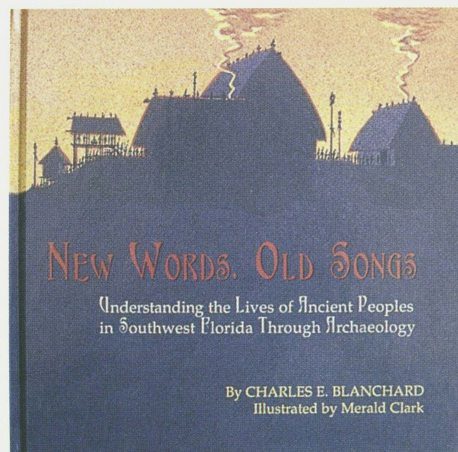
Reviewed by Jim Walker.

NEW WORDS, OLD SONGS

Understanding the Lives of Ancient Peoples in Southwest Florida Through Archaeology By Charles E. Blanchard; *Gainesville: IAPS Books, 1995, 132 pp., \$14.95, softcover; \$24.94, hardcover. ISBN 1-881448-02-9, (904) 392-7188.*

In this short, easy to read book, the reader takes a journey through 12,000 years of human occupation in Florida's southwest region. Without using technical terms and phrases, the author explains the differences in customs, tools and everyday life during the Paleo and Archaic, Ceramic and Contact periods. This book helps the reader understand that survival in the estuarine environment around Charlotte Harbor meant heavy dependence on fishing, tool-making and boat-building skills. While not dwelling on the period he calls "the beginning of the end," Blanchard explains the devastating impact of European contact which led to the demise of the Calusa and other Native Americans through the spread of highly contagious diseases such as smallpox, chicken pox and measles. While the entire book was quite interesting to me as a non-archaeologist, my favorite parts were those in which the author used his imagination to fashion a tale with a personal touch, such as the story of a young man named Tega traveling to Pineland for the New Year celebration and games. This is where the book came alive for me.

Reviewed by Suzanne P. Walker, Chief, Bureau of Historic Preservation.



THE DOMAIN OF THE CALUSA

1995. Produced by Main Sail Video Productions, Inc., Fort Myers for the Florida Museum of Natural History, Gainesville. *Color, 29 mins. Distributed by the Institute of Archaeology and Paleoenvironmental Studies, University of Florida, Gainesville, Florida 32611-7800. ISBN 1-881448-05-3.*

This video uses drawings, paintings, old photographs and beautiful color videography to explain the history of the Calusa Indians in South Florida, the reasons for their demise and how archaeology and related disciplines are uncovering the secrets to their

fascinating civilization. It begins with the story of Escalante Fontaneda, a shipwrecked Spaniard who spent twenty years living with the Calusa and then related his experiences through memoirs after being rescued by Menendez. The next several hundred years spelled doom for the Indians; disease brought by the Europeans and slaving raids by the British

destroyed both the Calusa and Apalachee civilizations.

In 1895, Smithsonian anthropologist Frank Hamilton Cushing sailed to Marco Island to begin several years of investigating stories about artifacts that had been found there. The video vividly portrays through photographs and dramatizations the harsh conditions Cushing and his crew endured to uncover some of the most stunning artifacts ever found in North America.

The Domain of the Calusa explores the archaeology being conducted today at Pineland in Lee County and how the work has gone beyond being object-oriented, but encompasses many disciplines including zooarchaeology, archaeobotany, cartography and soil science. The video follows a precise line from the days of the living Calusa to Florida today and draws a distinct connection between the way our two cultures have treated the natural environment.

Reviewed by Rusty Ennemoser.

on a road less traveled



THE OLD JAIL

STORY BY RUSTY ENNEMOSER • PHOTOGRAPH BY RAY STANYARD

For 91 years, the Hamilton County Jail in Jasper northeast of Lake City housed scofflaws and outlaws, people from within the community and without who found themselves on the wrong side of the law. Until the new jail opened in 1984, the Jasper jail was the oldest functioning jail in the state. Today, it is a tangible reminder of the county's history, serving both as a historical museum and the focal point for the folklore of the area.

Those running afoul of the law could hardly find a more handsome jail in which to serve their time. The Romanesque Revival style building can be easily identified by its three-story tower known locally as the "hanging tower" and believed to be the site of the last legal hanging in Florida. Inside, visitors can see photographs of that hanging, which actually took place on the lawn, a hangman's noose swinging in the tower, reconstructed

living quarters and displays on local history.

One of the jail's more notorious prisoners was a Mrs. Jackson, who had attempted to poison her husband with strychnine given to her by her boyfriend for the purpose. After drinking the dosed buttermilk, the husband didn't die, but only suffered stomach cramps. When Mrs. Jackson wrote the news to her paramour, a third party read the letter and told her husband, who subsequently had her arrested, even though she had recently given birth to their second child. Mother and child spent two months in the jail, after which she divorced her husband, married her boyfriend and moved to Alabama.

In an effort to preserve the Old Jail, local residents worked to get it named to the National Register of Historic Places and formed the Hamilton County Historical Museum, Inc., to restore the building. It is currently open on Sunday afternoons, but pre-arranged tours are available by calling the Hamilton County Chamber of Commerce at (904) 792-1300.

M A R K E T P L A C E

ST. AUGUSTINE: Visit the Gonzalez-Alvarez ("Oldest House"); St. Augustine Historical Society, 271 Charlotte St., St. Augustine, FL 32084. Portrays with authentic decor the lifestyles of its owners through three centuries and three cultures—Spanish, British and Territorial American. Open Daily. (904) 824-2872. Groups welcome.

BACK ISSUES AVAILABLE: Complete your collection of *Florida Heritage* at only \$5 a copy. Make your check payable to Florida Heritage and send it to Florida Heritage, Division of Historical Resources, 500 S. Bronough Street, Tallahassee, FL 32399-0250.

FLORIDA HERITAGE PUBLICATIONS: *Florida Cuban Heritage Trail*, 100 historic sites significant to the history of Cubans in Florida, 64 pages, four color photography, historical profiles, festivals. \$6.95 plus tax. *Florida Black Heritage Trail*, 141 sites, 32 pages, thematic driving tours, festivals, influential leaders. \$3.95 plus tax. Bulk and wholesale quantities available. Call (904) 487-2344 or (800) 847-PAST.

APALACHICOLA

The Historic 1905

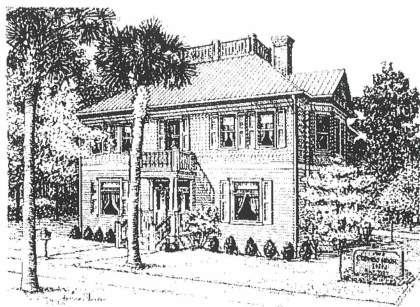
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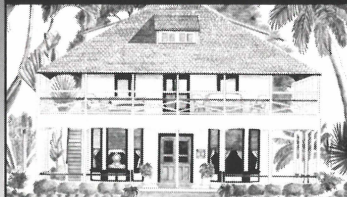
Nestled within the modern city of Fort Lauderdale are three historical treasures filled with architectural richness and colorful history. A visit to these sites is a journey through time, and an experience to remember!

Bonnet House



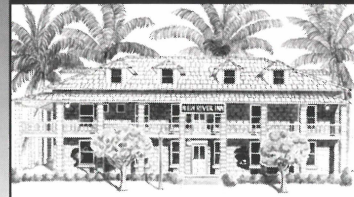
Located between the beach and Intracoastal Waterway just south of Sunrise Boulevard at 900 North Birch Road. (305) 563-5393
Open May through November.

Stranahan House



Located in Downtown Fort Lauderdale, at Las Olas Boulevard and SE 6th Avenue.
(305) 524-4736

Historical Museum



Located in the Historic District at 219 SW 2nd Avenue.
(305) 463-4431

Bonnet House is a property of the Florida Trust for Historic Preservation.
Funding provided by the Broward Community Foundation, and the Broward Cultural Affairs Council.



Illustrations by Susan Dvorak

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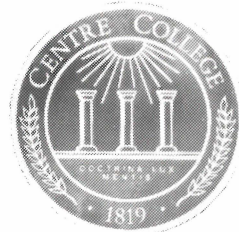
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In Upcoming Issues...

Fort Pickens

Haunting images give a glimpse of the history of this Pensacola Bay fort which saw service from 1829 through World War II.

Downtown St. Petersburg

Tour a historical museum, three art museums, a sculpture park, galleries and sidewalk cafes, all part of the renaissance of the waterfront area of downtown St. Petersburg.

Historical Museum of Southern Florida

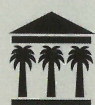
Walk through this fascinating museum that contains exhibits on the early history of Miami and environs.

Timucuan Preserve

Visit this 46,000-acre historical and environmental national preserve which is the home of the 1817 Kingsley Plantation and the sixteenth century French Fort Caroline.



Fort Pickens



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